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THE BARRY COLLECTION

And Other Historical Americana

THE FRIGATE "UNITED STATES", COMMANDED BY COMMODORE BARRY, FATHER OF THE U. S. NAVY

Public Sale by Auction

Saturday, January 21, at 2 p. m.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
[MILTON B. LOGAN, PRESIDENT]
30 EAST FIFTY-SEVENTH STREET · NEW YORK
1939

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PORTRAIT OF COMMODORE JOHN BARRY
BY GILBERT STUART

[NUMBER 64]

NYMY00 - P2053

SALE NUMBER 4426

PUBLIC EXHIBITION FROM SATURDAY, JANUARY FOURTEENTH

[WEEKDAYS 9-6 , SUNDAY 2-5]

THE BARRY—HAYES COLLECTION OF HISTORICAL RELICS

Including a Fine Portrait of Commodore Barry

by Gilbert Stuart

AND OTHER ASSOCIATED ARTICLES

Property of the Estate of

ELIZABETH BARRY HEPBURN

Sold by Order of the Trustees

BARRY HAYES HEPBURN AND EARLE HEPBURN

Philadelphia, Pennsylvania

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Property of the Estate of the late

LUCY LEADBEATER STABLER

Sold by Order of

ARMISTEAD L. BOOTHE, ATTORNEY AT LAW

Alexandria, Virginia

AMERICAN FURNITURE AND DECORATIONS

Property of

ALYCE MARCIA GOODALL

Formerly of Exeter, New Hampshire

Sold by Order of

SAMUEL H. LEWIS, ATTORNEY AT LAW

Boston, Massachusetts

WITH TEN OTHER LOTS

SOLD BY ORDER OF TWO PRIVATE COLLECTORS

Public Sale by Auction

Saturday, January 21, at 2 p. m.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC

[MILTON B. LOGAN, PRESIDENT]

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1939

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale

PRINTED IN THE U. S. A.

27 1939

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ANDERSON GALLERIES · INC
30 EAST 57TH STREET · NEW YORK

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MILTON B. LOGAN · *President* JOHN T. GEERY · *Secretary and Treasurer*

FOREWORD

THE early navy of the United States was frequently pictured in engravings, lithographs, and oils by contemporary artists who left records of famous naval engagements. Akin to these pictorial records are the present individual and personal properties once belonging to the first Captain in the youthful navy, holder of commission 'No. 1', the gallant Irishman, Capt. John Barry.

Commodore Barry's patriotism, his deep-rooted love of the sea, and his instinctive and successful knowledge of naval strategy won him not only admiration and affection but also the designation "The Father of the American Navy". These historic and related objects, together with the documents herewith presented for sale, should awaken the interest and excite the emotions of collectors of historical Americana.

Augmenting the Barry–Hayes collection is George Washington's traveling boot box and the Goodall collection of Colonial and Federal furniture and decorations, comprising Oriental Lowestoft, blue and white Staffordshire, and walnut and mahogany furniture, all of which help to portray the stirring times and activity of an early America.

H. J. K.

AFTERNOON SESSION

Saturday, January 21, 1939, at 2

NUMBERS 1 TO 96 INCLUSIVE

☆

ANGLO-AMERICAN, ORIENTAL LOWESTOFT, AND OTHER PORCELAINS

1. LANDING OF THE PILGRIMS *Enoch Wood & Sons*
Two light blue plates having eagle and scroll border with *America Independent* and *Washington Born* 1732 *Died* 1799; centre depicting landing of pilgrims at Plymouth with legend *Carver, Bradford, Winston, Brewster, and Standish.* *Diameter,* 10 *inches*

20 –

2. CITY OF ALBANY STATE OF NEW YORK *Enoch Wood & Sons*
Dark blue plate showing the Hudson river with steamer and sailboat, cattle in the foreground. Slight chip on under side. *Diameter,* 10 *inches*

17 50

[See illustration on page 14]

3. LANDING OF GEN. LAFAYETTE AT CASTLE GARDEN NEW YORK 16th, AUGUST 1824 *James Clews*
Dark blue vegetable dish, of rich color and in good condition; impressed mark. *Length,* 12¼ *inches*

20 –

[See illustration on page 14]

4. AMERICA AND INDEPENDENCE (FIFTEEN STATES) *James Clews*
Dark blue platter, the centre with cartouche of customhouse, sailing ships, and people at dock; flanked by a standing figure of *Justice* holding an oval portrait of Washington and by a kneeling figure of *Liberty.* Impressed mark. Rare. *Length,* 19½ *inches*

50 –

[See illustration on page 14]

17 50

5. TWO BLUE AND WHITE PORCELAIN DEEP DISHES *Ch'ien-lung*
Decorated with figures and garden scenes.
Diameters, 13½ *and* 14½ *inches*

6. Three Japanese Porcelain Shell-shaped Dishes
Centres enameled with scrolled medallion and floral sprigs in red, green, and gold. Borders of blue diaper pattern; one slightly chipped.
Diameter, 7 inches

12 50

7. Pair French Porcelain Baluster-shaped Covered Vases
Decorated in the Lowestoft manner; covers imperfect.
Height, 13½ inches

12 50

8. Pair Paris Decorated Porcelain Liqueur Bottles
French, XIX Century
In the form of full-length standing figures of Chinese man and woman decorated in *rouge de fer* and gold on a white paste; circular base.
Height, 11 inches

35 -

[See illustration on page 16]

9. Pair Chinese Porcelain Powder Blue Vases
Of cylindrical club shape, with shaped *famille verte* reserves enameled with figures, animals, and domestic scenes. *Height, 19 inches*

30 -

10. Eight Oriental Lowestoft Porcelain Plates
Early XIX Century
Finely enameled with scenic centres within a border of scroll and diaper designs with scenic reserves. Made for the European market.
Diameter, 8¾ inches

27 50

[See illustration of one]

11. Six Chinese Porcelain Plates and a Deep Dish
Early XIX Century
Sepia and gold-decorated with centres of Chinese figures within a scrolled cartouche; lambrequin borders of scroll and diaper pattern. Decoration of European design. *Diameter of plates, 9½ inches; of dish, 12 inches*

25 -

[See illustration of one plate]

12. Seven Oriental Lowestoft Porcelain Plates *Early XIX Century*
Finely enameled with peonies, prunus blossoms, and bird-decorated centres, the borders embellished with detached floral sprigs. Made for the European market. One with a very slight crack. *Diameter, 8¾ inches*

30 -

[See illustration of one]

[15] [16] [15]

AT TOP: NUMBERS 10, 11, 12

AT CENTRE: NUMBERS 13, 14, 13

13. SIX BERLIN DECORATED PORCELAIN PLATES *Early XIX Century*

65- Each plate hand-painted with a different exotic songbird in brilliant plumage perched on leafy branches; pierced pointed arch shoulders outlined in Indian red. One repaired. *Diameter, 9½ inches*

[See illustration of two]

14. Bennington Pottery Pitcher *XIX Century*
Of 'twisted' double-gourd shape with flaring spout and scroll handle; fine green glaze flecked with cream and brown. *Height, 9¾ inches*

17.50

[See illustration on preceding page]

15. Pair Oriental Lowestoft Deep Dishes *Late XVIII Century*
Finely enameled in the *famille rose* taste with centres depicting plumage birds, chrysanthemums, and peonies; lambrequin borders.
Diameter, 13 inches

22.50

[See illustration on preceding page]

16. Pair Chinese Porcelain Shell-shaped Dishes
Early XIX Century
Decorated with figure subjects, enameled in the *famille verte* taste.
Length, 10½ inches

15-

[See illustration of one on preceding page]

17. Pair Oriental Lowestoft Porcelain Platters
Early XIX Century
Deep cavetto, the centre decorated with a portrait medallion on mauve ground, with laurel-leaf banding. Outer border with woven gold bands.
Length, 14½ inches

45-

18. Pair Chinese Porcelain Blue and White Temple Jars
Large ovoid vase of rounded octagonal form, with short neck and domed cover; decorated with flowering fruit branches. *Height, 20½ inches*

35-

19. Pair Oriental Lowestoft Porcelain Platters *XVIII Century*
Octagonal, with bouquet centre; border decorated with penciled diaper background and roses, with symbolic reserves. *Length, 17½ inches*

50-

20. Pair Oriental Lowestoft Porcelain Platters *XVIII Century*
Matching the preceding, but slightly smaller. *Length, 16½ inches*

45-

21. Pair Empire Porcelain Jardinieres *French, circa 1800*
Tub-shaped pot with scenic decoration in sepia; metal-lined and with mounts, in the Louis XVI taste, of a later date. One imperfect.
Height, 11½ inches

40-

22. Pair Chinese Porcelain Covered Dishes Mounted as Compotes
XIX Century

60- With alternate reserves of *famille rose* and *famille verte* painted with flowers and geometric forms; ormolu tripod supports in the Directoire taste. Mounts of a later date. *Height, 12 inches*

23. Pair Imari Porcelain Covered Jars *XVIII Century*

Globous, with allover floral decoration in gold, coral red, and blue; 72 50 French ormolu mounts of a later date. *Height, 12 inches*

[See illustration on page 7]

24. Twelve Armorial 'Lowestoft' Porcelain Plates

Richly enameled in blue, *rouge de fer,* and gold, with scroll lambrequin 85- borders enclosing a heraldic shield crested by a coroneted heaume; one plate repaired. *Diameter, 9 inches*

25. Canton Decorated Porcelain Part Dinner Service
XIX Century

Comprising twelve deep plates, twelve dessert plates, twelve teacups and 340- saucers, eight coffee cups and saucers, a covered soup tureen, three covered vegetable dishes, a covered sauce tureen, five shaped dishes, two platters, and a salad bowl which is slightly different in decoration. Decorated with figural domestic scenes, birds, and butterflies in five colors. Together 77 pieces.

26. Pair Decorated Porcelain Ormolu-mounted Covered Jars

Ovoid, with domed cover, chocolate color with quatrefoil reserves deco- 62 50 rated in the *famille rose* taste with peonies and chrysanthemums. Cover and neck embellished with ormolu mounts having scrolled guards, one of which serves as a catch for the hinged cover. One cover repaired.
Height, 14½ inches

27. Wedgwood Decorated Part Dinner Service Bearing the Arms of the Duke of Clarence *English, circa* 1825

Comprising nine oval platters of graduated size, a large oval platter 100- strainer, a circular covered soup tureen with tray, one chop plate, and seventeen dinner plates. Blue and gold-decorated border, the centre blazoned with the arms of the Duke of Clarence, who later became William IV. Slight imperfections.

28. Pair Opaque White and Emerald Green Overlay Glass Lamps
65- *XIX Century*

Flattened spherical font superimposed on a bottle-shaped vase mounted on a brass circular base having four flaring scrolled feet. *Height, 19 inches*

[NUMBER 29]

EIGHTEENTH AND EARLY NINETEENTH CENTURY AMERICAN FURNITURE AND DECORATIONS

29. WALNUT SLANT-FRONT DESK *New England, circa* 1750

190-

Rectangular case with unusual stepped and blocked interior containing numerous valanced pigeonholes and cyma-blocked drawers; on a recessed platform over one long drawer flanked by two smaller drawers. The case contains four long drawers of graduated depth with uncommon scrolled and beaked valanced skirt extending into bracket feet. Old oval brasses. *Height,* 42½ *inches; width,* 37½ *inches*

[See illustration]

[NUMBER 30]

PAIR IMARI PORCELAIN COVERED JARS: NUMBER 23

30. MAPLE CLAW-AND-BALL-FOOT SERPENTINE-FRONT CHEST OF DRAWERS
New England, circa 1770

200- Rectangular molded top with gentle undulating front overhanging a case of four drawers; molded base with claw and ball feet. Old brass bail handles. *Height,* 34 *inches; length,* 46 *inches*

[See illustration]

31. CHINESE CHIPPENDALE MAHOGANY SERVING TABLE

60- Rectangular top overhanging a fret-pierced frieze; quadrangular legs and corner brackets similarly pierced. *Height,* 34 *inches; length,* 54 *inches*

[NUMBER 32]

32. HEPPLEWHITE INLAID MAHOGANY AND SATINWOOD SMALL SECRETARY *New England, circa* 1790

280-

In two parts, the upper part with double diamond-latticed glazed doors beneath a crotched satinwood frieze surmounted by a shaped pediment centring a square satinwood panel; the lower part consisting of a rectangular case with hinged slant writing flap over a case of four drawers of graduated depth, veneered with finely figured crotch mahogany. Valanced skirt, splayed feet. Old oval brasses. Needs slight repair.

Height, 6 *feet* 2 *inches; width,* 41 *inches*

[See illustration]

33. Carved Maple Tall-post Bedstead *New England, XVIII Century*
The front posts turned, tapered, and reeded, and having turned tapering legs; the rear posts of octagonal tapered form with square legs. Plain headboard rounded at the corners.

90— *Height, 7 feet 3 inches; length, 6 feet 6 inches; width, 58 inches*

34. Black and Gold Lacquered Toilet Mirror *Newburyport, circa* 1760
Serpentine front containing two drawers above which a recessed arrangement of two smaller drawers of conforming shape is surmounted by a shield-shaped mirror with cyma-shaped supports; valanced skirt with bracket feet. The whole japanned in an allover diaper pattern embellished with flower-stenciled oval medallion. Handles missing.

35— *Height, 32 inches; width, 16 inches*

35. Sheraton Carved and Gilded Wall Mirror
American, circa 1810
Oblong upright frame with molded cornice over a diamond and rosette-decorated frieze, supported by half-round fluted pilasters.

65— *Height, 45½ inches; width, 28½ inches*

36. Ormolu and Bronze Mantel Clock *French, Early XIX Century*
Upright rectangular case with molded cornice and rosette-crested dial, embellished with classical decoration consisting of winged amors and floral scrolls; leaning against the case is a full-length figure of Erato holding a chased lyre. Oblong base faced with classical embellishments in *bas relief*. *Height, 25½ inches; width, 16 inches*

20—

37. Mahogany Pembroke Table Attributed to Duncan Phyfe
New York, circa 1810
Finely figured oblong top with two shaped drop leaves indented at the corners, frieze containing one drawer; slender tapered and fluted legs, shod and castered. *Height, 28¾ inches; length open, 40 inches*

60—

38. Martha Washington Mahogany Armchair
Newburyport, circa 1785
Slightly arched rectangular back, cyma-shaped arms supported by molded volutes; tapered seat and square legs joined by box stretcher. Upholstered in blue frieze.

260—

[NUMBER 39]

39. HEPPLEWHITE INLAID MAHOGANY AND SATINWOOD SEWING TABLE
American, circa 1780

160-

Octagonal top of rich mahogany crossbanded in rosewood. Frieze, paneled in satinwood and crossbanded with rosewood, containing two shallow beaded drawers, the lower one having chintz sewing bag. Quadrangular tapered legs paneled in satinwood and outlined with checkered inlay, shod and castered. *Height,* 30½ *inches; width,* 20 *inches*

[See illustration]

40. Set of Six Painted and Stenciled Hitchcock Side Chairs
American, Early XIX Century

Turned and blocked crest rail with splayed supports, shaped splat stenciled and decorated with pineapple, grapes, and other fruit; tapered shaped seat, turned and slightly raked front legs terminating in button feet, turned stretcher. A fine set of chairs with original stenciling and painted wood graining.

80-

41. Painted Pine Blanket Chest *American, XVIII Century*

Hinged top overhanging a case of three simulated drawers below which are two long drawers; bracket feet. Painted in gray and black in marbleized style. *Height,* 36 *inches; length,* 37½ *inches*

30-

42. Sheraton Carved and Gilded Mirror *American, circa* 1800

So-called States mirror with molded and blocked cornice embellished with pendent spherical forms, supported by pilasters of similar design enclosing a mirror surmounted by a painted panel showing a seated figure with an eagle, representing Liberty. *Height,* 33 *inches; width,* 18 *inches*

50-

43. Mahogany Dish-top Candlestand *American, circa* 1780

Circular shallow dish top, with molded edge, tilting on a turned baluster shaft with tripod support. *Height,* 28 *inches; diameter,* 17½ *inches*

45-

44. Pair Victorian Mahogany and Needlepoint Stools
American, XIX Century

Oblong seat upholstered in beige twill with a multicolored wreath worked in needlepoint. Scrolled X-shaped supports with turned stretcher.
Length, 20 *inches*

30-

45. Hickory, Pine, and Oak Comb-back Windsor Armchair
Connecticut, Early XVIII Century

Yoke-shaped crest rail with seven spindle supports, shaped arms with slender turned raked supports; shaped seat with turned and splayed legs connected by slightly bulbous H-stretcher.

55-

46. Carved Mahogany Banjo Clock *Lemuel Curtis, circa* 1820

Circular dial, inscribed *Warranted by L. Curtis,* above a lyre-shaped body embellished with carved scrolls and over a painted glass panel stenciled with cornucopia and fruits; the base, of rectangular form, having glass panel painted with scroll cartouche and paneled in red and gold. Top surmounted by a bronze eagle. Striking movement.
Height, 44½ *inches*

85-

[NUMBER 47]

47. MAHOGANY WING CHAIR *American, circa* 1775
Gently arched canted back with shaped wings extending into outcurved arms; square tapering legs, box stretcher. Upholstered in light green silk damask.

180-

[See illustration]

48. HEPPLEWHITE INLAID MAHOGANY CARD TABLE *American, circa* 1780
Oblong top with rounded corners, hinged flap of conforming shape and with inlaid edge, over a frieze of finely figured crotch mahogany centring an oval medallion of branch satinwood; similar satinwood dies, quadrangular tapered legs faced with stringing.

85-

Height, 29¾ *inches; length open,* 36 *inches*

49. Carved Mahogany Tall-post Bedstead
American, Late XVIII Century

The front posts turned, reeded, and carved with acanthus leaves, and having quadrangular tapering legs; the rear posts tapered, with square legs. Molded rails. Headboard missing.

170-

Height, 7 feet 3 inches; length, 6 feet 6 inches; width, 5 feet

[See illustration of front posts]

50. Mahogany Small Bow-front Chest of Drawers *New England, circa* 1790

Slightly bowed-front case of four graduated drawers, with molded top and base and arched bracket feet; furnished with old eagle brasses.

85-

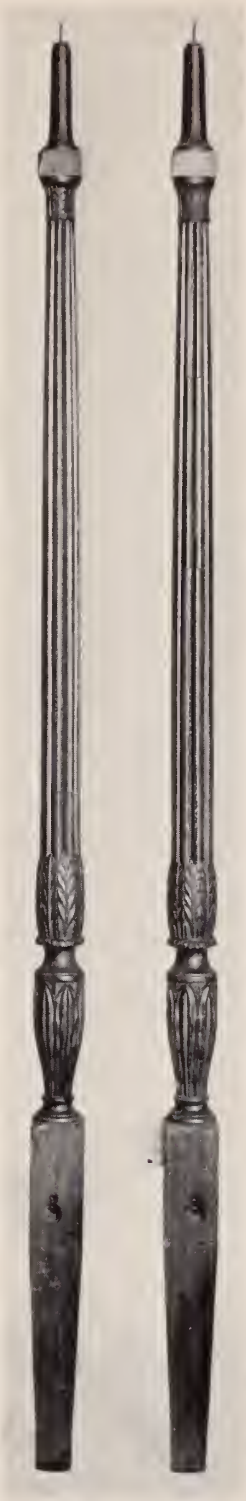
Height, 33½ inches; length, 36 inches

51. Sheraton Mahogany Drop-leaf Table
American, circa 1785

Unusual small table with oblong top and one hinged leaf of approximately the same size, rounded at the corners; on a frame containing a box-like drawer. Reeded and tapered legs.

50-

Height, 28 inches; width, 22 inches



[NUMBER 49]

[NUMBER 52]

PORCELAINS AT TOP, LEFT TO RIGHT: NUMBERS 2, 4, 3

52. HEPPLEWHITE INLAID MAHOGANY BOW-FRONT SIDEBOARD

American, circa 1785

160-

Gently bowed top of rich mahogany with satinwood stringing and cross-banding, two long drawers flanked by small drawers above hinged cupboards centring satinwood oval medallions. Inlaid paneled stiles and square tapering legs. Furnished with old oval brasses of *repoussé* shell design. *Height,* 38¾ *inches; length,* 5 *feet* 7 *inches*

[See illustration]

53. CHIPPENDALE CARVED MAHOGANY SERVING TABLE ATTRIBUTED TO WILLIAM SAVERY *Philadelphia, circa* 1770

110-

Oblong top with overhanging edge carved with acanthus, plain frieze with similarly carved acanthus molding; molded quadrangular legs with pierced corner brackets. *Height,* 32 *inches; length,* 5 *feet* 4 *inches*

54. Mahogany Circular Dining Table *American, circa* 1800
Round top of rich mahogany with molded edge, plain crossbanded frieze; baluster shaft and four molded outsplayed legs, shod and castered.
45-
Height, 29 inches; diameter, 43½ inches

55. Mahogany Drop-leaf Dining Table Attributed to Duncan Phyfe *American, circa* 1810
Top of finely figured mahogany with narrow oblong centre section and two deep hinged leaves rounded at the corners, on a rectangular frame with four ring-turned and tapered colonnettes with outsplayed legs swinging to support the drop leaves; shod and castered.
115-
Height, 28½ inches; length open, 5 feet; width, 4 feet 10 inches

56. Pair Sheraton Carved Mahogany Side Chairs Attributed to Abner Toppan *Newburyport, circa* 1790
Slightly arched crest rail with four leaf- and rosette-carved spindle supports; gently serpentined seat with molded quadrangular legs, spade feet. Seat covered in beige floral-figured brocade.
100-

57. Inlaid Mahogany Tall-case Clock
William Cummens, Roxbury, Massachusetts, circa 1790
Hood with molded arched cornice, delicate pierced fret-scrolled pediment with three brass ball finials, the central one of which is surmounted by an eagle; supported by slender colonnettes; spandrels of dial decorated with leaves and flowers and surmounted by a painted landscape. Case with molded and crossbanded paneled door flanked by reeded quarter-round pilasters, crotch mahogany base outlined with crossbanding and bordered with inlay of light and dark woods; delicate splayed feet.
190-
Height, 7 feet 10 inches

58. Mahogany Tilting-top Candlestand *American, circa* 1780
Oval top of richly figured mahogany; slender turned baluster on tripod support with snake feet. *Height, 27 inches; width, 24 inches*
35-

59. Queen Anne Carved and Gilded Hanging Mirror
English, Early XVIII Century
Leaf-carved molded frame with cyma and arched top; the upper part with beveled panel of conforming shape, etched with scrolls surmounted by a sunburst, the lower part with beveled oblong glass.
80-
Height, 44½ inches; width, 19 inches

[See illustration on following page]

[NUMBERS 59 AND 60]

PAIR PARIS DECORATED PORCELAIN LIQUEUR BOTTLES: NUMBER 8

60. QUEEN ANNE CARVED WALNUT LOWBOY *American, circa* 1750

190-

Molded top over a case of one long and three short box-like drawers, the central one of which is embellished with a carved fan; triple-arched skirt with turned acorn finials, cabriole legs, and pad feet. Old brasses. A few slight repairs. *Height,* 31 *inches; length,* 34 *inches*

[See illustration]

[NUMBER 61]

61. HEPPLEWHITE INLAID MAHOGANY CARD TABLE WITH SHELL INLAY
ATTRIBUTED TO ABNER TOPPAN *Newburyport, circa* 1780
Richly figured top with holly and ebonized inlaid edge, quarter-round corners, inlaid paneled frieze centring a satinwood shell cartouche; square tapering legs with satinwood stringing. One rear leg pivots to support the hinged top. Has slight repair.

100-

Height, 29½ *inches; length open,* 34 *inches*

[See illustration]

GEORGE WASHINGTON'S BOOT BOX

62. General George Washington's Traveling Boot Box

American, Late XVIII Century

1.000-

Rectangular box of deep red mahogany embellished with inlaid brass corner straps, a lozenge, and two shields; supported by gently tapered and reeded legs with chased brass collar and ferrule feet, which unscrew and may be packed inside the box for traveling purposes. The removable lid becomes a bootjack when reversed and set down. The oval red leather-covered pad shows wear and usage. Accompanied by a copy of Benson J. Lossing, *Mount Vernon and Its Associations.* Together 2 pieces.

Height, 15½ *inches; length,* 18 *inches*

Note: When Martha Washington died in 1802, the Mount Vernon property passed on to Judge Bushrod Washington, son of General Washington's brother Augustine. After Judge Washington's death, the box was given to his body servant, West Ford, by whom it was subsequently sold to Dr. Richard H. Stabler. The latter bequeathed it to his son Lawrence, from whom it passed on to his second wife, Lucy Leadbeater Stabler.

Cf. Affidavit of Mary P. Lloyd, sister of Lucy Leadbeater Stabler

Cf. Affidavit of Charles C. Wall, superintendent of Mount Vernon

Cf. Benson J. Lossing, *Mount Vernon and Its Associations,* 1859, pp. 337-9

Illustrated in the magazine *Antiques,* February, 1928, p. 123

[See illustration on opposite page]

GEORGE WASHINGTON'S SILVER SEAL

63. Silver Seal with the Washington Coat of Arms

American, circa 1780

425-

Small oval seal with tapered and faceted stem; engraved with the Washington coat of arms.

Note: This piece was formerly part of the Alphonso P. Clearwater Collection and, according to notes accompanying it at that time, was given by General Washington to his favorite nephew, Bushrod, upon the latter's coming of age.

[See illustration opposite page 20]

[NUMBER 62]

NUMBERS 64-87

GILBERT STUART

AMERICAN: 1755-1828

64. PORTRAIT OF COMMODORE JOHN BARRY

Depicted at bust length, head turned slightly to the right; he wears powdered tie-wig, deep blue uniform with pale lemon-colored turnover lapels and high-collared waistcoat, white jabot, and gold epaulets. The beribboned badge of membership in the Society of the Cincinnati [see Number 77] hangs from his lapel. Sky background.

30.000-

Height, 29¼ *inches; width,* 24¼ *inches*

John Barry was born in 1745, at Tacumshane, County Wexford. He followed the sea from childhood and, settling in Philadelphia, acquired wealth as a master of a vessel. During the Revolution he had command, successively, of the *Lexington,* the *Effingham,* and the *Raleigh,* and made several brilliant captures of the enemy's vessels. Upon the establishment of the new navy in 1794 he was named senior officer, with the rank of Commodore, thus becoming known as "The Father of the United States Navy". He commanded the frigate *United States,* the building of which he had superintended. He died in Philadelphia in 1803.

The portrait descended to P. Barry Hayes, and thence to his widow; she later married Doctor Leiper of Philadelphia, who owned it in 1879. It is now in the possession of Mrs William Horace Hepburn (Estate of Elizabeth Barry Hepburn) of Philadelphia, a grandniece of the Commodore.

Engraved in line by J. B. Longacre, in *National Portrait Gallery of Distinguished Americans,* New York, 1835, Vol. 2, pl. 16 (Stauffer, 1928); also in stipple, oval, by David Edwin (Stauffer, 711)

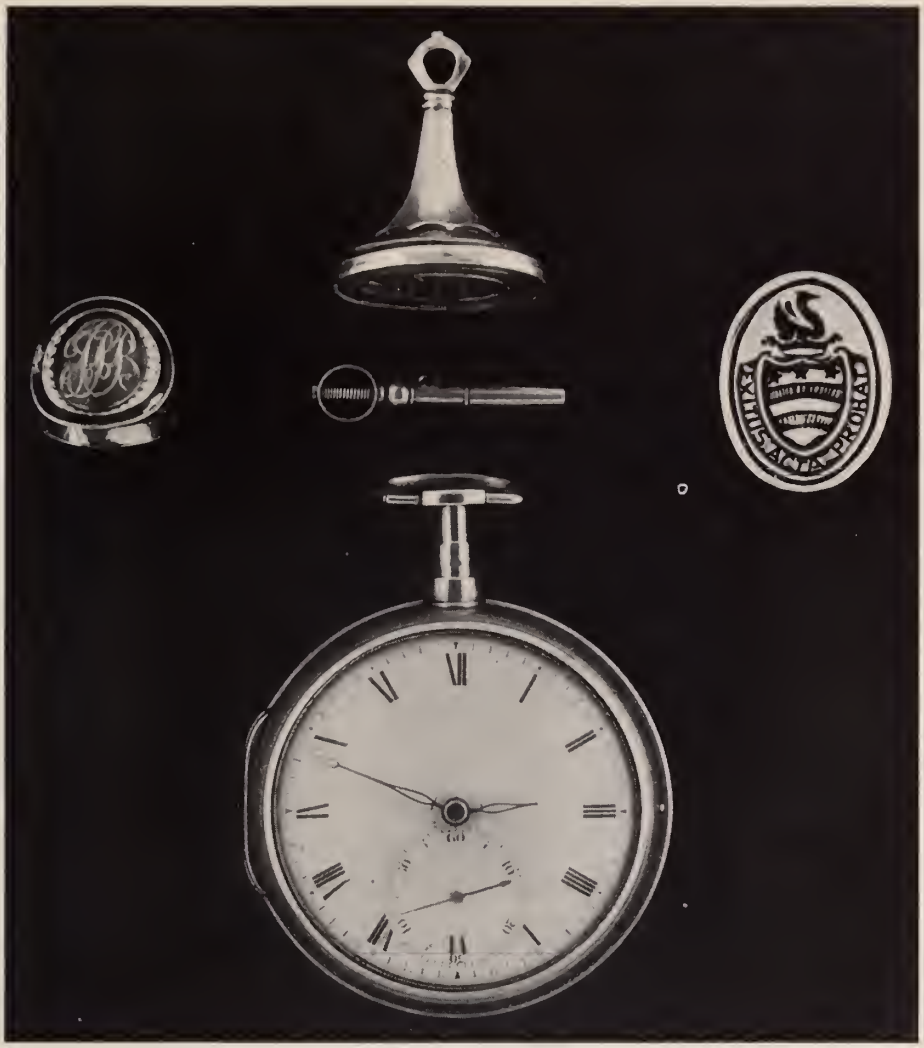
Reproduced in half-tone as the frontispiece to W. B. Meany, *Commodore John Barry,* 1911

Cf. William John Bell Clark, *Gallant John Barry, 'The Story of a Naval Hero of Two Wars'*

Recorded in Lawrence Park, *Gilbert Stuart,* 1926, Vol. I, p. 134, No. 59; illustrated in Vol. 3, p. 38, of the same work.

Exhibited at the Pennsylvania Museum, Philadelphia

[See frontispiece]



GEORGE WASHINGTON'S SILVER SEAL
(AT TOP—IMPRESSION SHOWN AT UPPER RIGHT)
[NUMBER 63]

CAPTAIN JOHN BARRY'S GOLD AND ENAMEL LOCKET RING
(AT UPPER LEFT)
[NUMBER 66]

CAPTAIN JOHN BARRY'S GOLD WATCH AND KEY
(BELOW AND AT CENTRE)
[NUMBER 67]

TRANSMITTING COMMISSION "NO. 1" IN THE AMERICAN NAVY

65. STAGG, JOHN. A. L. s., 1 p., 4to. War Office, March 2, 1797. To Captain John Barry. A few slight stains and tears.

TRANSMITTING TO BARRY COMMISSION "NO. 1" IN THE NAVY: *"With great pleasure, I transmit you herewith, your commission in the Navy of the United States"*. Accompanying this, the original letter, is a facsimile of the commission, designating Barry Captain and Commander of the frigate *United States,* signed by Washington and dated February 22, 1797. The marginal notation of John Stagg, Clerk of the War Office, registering this commission as No. 1, may be seen in the margin. The paper of the facsimile is watermarked 1834.

75-

66. CAPTAIN JOHN BARRY'S GOLD AND ENAMEL LOCKET RING

American, circa 1795

Blue and white enamel bands framing a locket with interwoven initials of John Barry and his wife, Sarah. Inscribed inside, *J. Barry to E. Hayes.*

Note: This ring was given to Barry's adopted daughter, Elizabeth Keen, who married Patrick Hayes, Barry's nephew.

300-

Exhibited at the Pennsylvania Museum, Philadelphia

[See illustration on preceding page]

67. CAPTAIN JOHN BARRY'S GOLD WATCH *Chester,* 1803

Key winder with eighteen-karat gold double case and white enamel dial, both inner and outer cases fully hallmarked.

Exhibited at the Pennsylvania Museum, Philadelphia

230-

[See illustration on preceding page]

68. SILHOUETTE PORTRAIT OF CAPTAIN JOHN BARRY

American, circa 1800

105-

Bust-length profile portrait facing right; contemporary frame with oval black glass mount. *Height,* 8 *inches; width,* 7 *inches*

Exhibited at the Pennsylvania Museum, Philadelphia

[NUMBER 69]

69. CAPTAIN JOHN BARRY'S SERVICE CUTLASS, ATTRIBUTED TO JOHN BAILEY *Fishkill, New York, circa* 1778

Gracefully shaped sabre with grotesque-head pommel, horn grip spirally wrapped in brass, pierced and molded guard of bell metal; curved and channeled blade wrought of Damascus steel, each face engraved with military trophies and motto, *Pro Gloria et Patria.* Fragmentary wood scabbard still retains traces of leather covering; original etched brass mounts. *Length, 33 inches*

300 -

Note: John Bailey was the first and foremost sword maker of the Revolutionary period. He came from Yorkshire, England, where he had served an apprenticeship as a cutler in Sheffield, and settled in New York City in 1755, building a shop and home at the corner of Wall and Water Streets. In 1768 he purchased a farm at Fishkill, New York, and when the British attacked New York City in 1776 he removed to Fishkill. It was here that he made swords for officers of the American army. In 1784, after disposing of his farm at Fishkill, Bailey returned to New York and located at 22 Little Dock Street at the sign of the 'Cross Swords'. He died January 22, 1815, at the age of 79.

Exhibited at the Pennsylvania Museum, Philadelphia

[See illustration]

70. THE CAPTAIN JOHN BARRY SILVER TANKARD MADE BY JOHN AITKEN

Philadelphia, circa 1796

Extremely heavy tankard, the slightly tapered cylindrical body encircled by two bands of ribbings. Overhanging flat cover similarly embellished with pierced 'B' thumbpiece and boldly scrolled handle. The maker's name is stamped inside the cover and twice on the bottom.

2.500-

Height, 6¾ *inches; diameter of base,* 5¼ *inches*
Approximate weight, 54 *ounces*

Note: John Aitken, American silversmith, was working in Philadelphia in 1785 and the style and workmanship of the tankard are typical of the period. The piece was made on special order for Captain Barry as indicated by the pierced 'B' on the thumbpiece.

Exhibited at the Pennsylvania Museum, Philadelphia

[See illustration]

[NUMBER 70]

[NUMBER 71]

71. MINIATURE PORTRAIT OF JOHN PAUL JONES

Attributed to John Singleton Copley, American: 1737-1815

Bust portrait, facing three-quarters right; depicted with powdered hair tied in a queue, navy blue coat faced with scarlet, and white muslin ruffled jabot. Gold locket frame. *Oval: Height,* 1½ *inches*

170-

Note: John Paul Jones (1747-1792) was born in Scotland, went to sea when twelve years old and became a master about 1770, engaging in West Indian trade. He came to Virginia in 1773 and in 1775, when Congress decided to equip a navy, Jones was named as the Senior First Lieutenant. He sailed under Captain Barry on the *Alfred* in 1776, and later was given command of the vessel. In 1777 Jones commanded the *Ranger* and captured many prizes. His most celebrated encounter occurred when he was in command of the *Bon Homme Richard*. In 1779 he successfully engaged the *Serapis* and won the acclaim of France and the thanks of Congress.

Family tradition has always held that this miniature was the gift of John Paul Jones to Captain Barry and shows Jones at about the age of forty, perhaps just prior to his entering the naval service of Russia.

Exhibited at the Pennsylvania Museum, Philadelphia

[See illustration]

[NUMBER 72]

72. LIVERPOOL TRANSFER-DECORATED AMERICAN HISTORICAL PITCHER

Circa 1800

Bobbin-shaped large pitcher of creamy white glazed ware, decorated in black transfer with pictures. On one side is the frigate *Alliance* riding on a green sea and flying the American flag; on the opposite side of the pitcher is a bust portrait of Washington within an oval banded with stars and ribbons with the names of fifteen states. Beneath the spout are the initials of Patrick Hayes, Barry's nephew, above an American eagle with outspread wings and the motto *Pluribus Unum*. Repaired.

115—

Height, 10¾ *inches*

Exhibited at the Pennsylvania Museum, Philadelphia

[See illustration]

[NUMBER 73]

73. CAPTAIN JOHN BARRY'S ORIENTAL LOWESTOFT PUNCH BOWL

Circa 1790

375-

Deep flaring bowl with straight collar foot, decorated on the interior with a full-rigged ship, very likely the *Asia*. The inside edge is banded with frets, scrolls, hanging baskets, and flowers, all painted in aubergine, *rouge de fer,* green, and gold. The exterior is decorated with scenes depicting some of the 'Thirteen Factories', including the American *hong* with a flag flying from its broad terrace, on the banks of the Pearl River at Canton, with numerous figures, pavilions, pagodas, and many colorful junks and sampans. Repaired and riveted. *Diameter,* 14 *inches*

Exhibited at the Pennsylvania Museum, Philadelphia

[See illustration]

[NUMBER 74]

74. CAPTAIN JOHN BARRY'S ORIENTAL LOWESTOFT PUNCH BOWL

Circa 1780-90

Deep flaring bowl with straight collar foot. Decorated on the interior with a band of diaper and pendent husks in coral and gold, the centre painted with the full-rigged frigate *Alliance* flying an American flag with thirteen stars from her stern and riding on a turquoise blue sea. Inscribed on a banderole above the frigate, *John Barry, Esqr Alliance Commander.* Exterior with repeated decoration of the *Alliance* on opposite sides of the bowl banded with Chinese fret and floral festoons and pendants in naturalistic colors, also floral sprigs. Repaired and riveted.

1,500-

Diameter, 15½ *inches*

Exhibited at the Pennsylvania Museum, Philadelphia

[See illustration]

[NUMBER 75]

75. GOUACHE DRAWING: THE FRIGATE "UNITED STATES"
FORTY-FOUR GUNS *American, circa* 1798

325-

Depicted under full complement of contemporary signal flags flown in celebration of her commissioning. Contemporary gilt frame.

Height, 12½ *inches; length,* 15¼ *inches*

Note: According to family tradition, this drawing was done by Patrick Hayes, nephew of Captain Barry.

Exhibited at the Pennsylvania Museum, Philadelphia

[See illustration]

[NUMBER 76]

76. CAPTAIN JOHN BARRY'S TROPICAL CHINESE SILK NAVAL UNIFORM
Circa 1798

Comprising blue coat with silver-colored piping trimmed with 'double-gilt' buttons showing eagle and foul anchor surrounded by thirteen stars, pale yellow waistcoat, and buff-colored knee breeches.

110-

Note: This uniform was most likely used in the naval war with France in 1798.

Exhibited at the Pennsylvania Museum, Philadelphia

[See illustration of coat]

[NUMBER 77]

77. CAPTAIN JOHN BARRY'S BADGE OF MEMBERSHIP IN THE SOCIETY OF THE CINCINNATI *American, dated* 1783
Traditional gold badge shaped as an American bald eagle with outspread wings, the head, neck, and tail feathers in white enamel; with laurel wreath enameled in green.

520-

Note: John Barry was made a member of the Society of the Cincinnati in 1785 (see the following certificate [Number 78] signed by Washington and Knox). The badge is worn by Captain Barry in the Gilbert Stuart portrait included in this sale (see frontispiece).

Exhibited at the Pennsylvania Museum, Philadelphia

[See illustration above]

CAPTAIN JOHN BARRY'S CERTIFICATE OF MEMBERSHIP IN THE SOCIETY OF THE CINCINNATI, SIGNED BY GEORGE WASHINGTON

78. BARRY, CAPTAIN JOHN. Printed and written vellum D. s. "*G. Washington*". 1 p., folio, Mount Vernon, October 31, 1785. Certificate of membership in the Society of the Cincinnati; soiled, sharp cut in the upper part, mostly in the blank portion. In an early nineteenth century frame.

1.000-

A DOCUMENT OF EXCEPTIONAL INTEREST, BEING THE ORIGINAL CERTIFICATE OF MEMBERSHIP IN THE SOCIETY OF THE CINCINNATI ISSUED TO CAPTAIN JOHN BARRY, SIGNED BY GEORGE WASHINGTON AND COUNTERSIGNED BY HENRY KNOX.

[See illustration on opposite page]

Be it known that John Barry
is a Member of the Society of the Cincinnati, instituted by the Officers of the American Army, at the Period of its Dissolution, as well
to commemorate the great Event which gave Independence to North America, as for the laudable Purpose of inculcating the Duty
of laying down in Peace Arms assumed for public Defence, and of uniting in Relief brotherly Affection, and Bonds of perpetual Friendship,
the Members constituting the same.
IN TESTIMONY whereof I the President of the said Society, have hereunto set my Hand at
in the State of Virginia this Forty-first Day of October in the
Year of our Lord One Thousand Seven Hundred and Eighty-six and in the Ninth
Year of the Independence of the United States
By order
Secretary
President

[NUMBER 78]

CAPTAIN BARRY'S ORIGINAL AUTOGRAPH SIGNAL-BOOK
PROBABLY THE EARLIEST USED BY THE U. S. NAVY

79. BARRY, CAPTAIN JOHN. AUTOGRAPH SIGNAL-BOOK. 44 pp., folio, loose sheets, partly stitched. Together with a printed copy. 2 pieces.

THE ORIGINAL SIGNAL-BOOK USED BY CAPTAIN BARRY WHEN VOYAGING IN COMPANY WITH OTHER VESSELS, ENTIRELY IN HIS OWN HANDWRITING. Probably written about 1780.

1.500-

PROBABLY THE EARLIEST SIGNAL-BOOK EVER USED BY THE AMERICAN NAVY. Included with the manuscript is a printed copy, apparently copied from the manuscript, without any date or imprint. The printed copy was possibly made for use on other American vessels so that the American Navy would have a uniform code of signals.

[See illustration]

THE EARLIEST RECORD OF CAPTAIN BARRY'S LIFE IN HIS OWN HANDWRITING

80. BARRY, CAPTAIN JOHN. AUTOGRAPH LOGBOOK. About 60 pp., folio, original limp boards, wallpaper covers.

THE ORIGINAL LOGBOOK CONTAINING RECORDS OF CAPTAIN BARRY'S VOYAGES IN HIS FIRST THREE COMMANDS, ENTIRELY IN HIS OWN HANDWRITING. Barry's first command was the schooner *Barbadoes*, in which he traded extensively in the West Indies. The present records are of his last voyages in this ship, from October 23 to November 10, 1770. His second command was the brig *Patty and Polly*, which he commanded on a round trip to the West Indies at the request of a friend. The log records this voyage, from February 28 to March 23, 1771, and the return trip from May 5-10.

1.550-

Barry's third command was the schooner *Industry*, which was in the West Indies trade and also did some coastal trading. The present record gives accounts of several of his earlier voyages in this vessel, from August 28 to September 8, 1771; November 4-14, 1771; November 30 to December 11, 1771; and from January 5-19, 1772. The *Industry* was the first ship in which Barry was part owner as well as commander. It was about six months later that this partnership was dissolved and the *Industry* sold. Barry then entered the service of a substantial Philadelphia shipping firm with which he remained for two years, leaving to assume command of a much larger ship, a vessel of 200 tons.

THE PRESENT RECORDS ARE THE EARLIEST KNOWN TO BE WRITTEN IN CAPTAIN BARRY'S AUTOGRAPH, AND SHED MUCH LIGHT ON HIS EARLY LIFE AT SEA, INFORMATION ABOUT WHICH IS UNAVAILABLE FROM ANY OTHER RECORDS.

Signals by Night or in a foggy harbour

Send your boats on board the Commodore.

1

A Ship in distress.

2

Send your boats to the Ship in distress.

3

The Ship is on fire

4

Send your boats with the fire engine to the Ship on fire.

5

Send [illegible] with fire grapples [illegible] Ship on fire

6

The boats [illegible] Blue on board their respective Ships

7

An Enemy in Sight

8

The fleet will prepare for Engaging.

9

A Ship will send her boat to reconnoitre the Enemy.

0

The boats will return on board the Commodore and give Information

10

A Boat with an anchor & cable to be sent to the Ship in distress.

12

Send your boats manned and armed on board the Commodore.

13

Night or

N° 1 is 1 Gun

N° 2 is 2 Guns

N° 3 is 3 Guns

N° 4 is 4 Guns

N° 5 is 5 Guns

N° 6 is 6 Guns

N° 7 is 7 Guns

N° 8 is 8 Guns

[NUMBER 79]

AUTOGRAPH COPYBOOK OF LETTERS TO CAPTAIN JOHN BARRY FROM FRANKLIN, MORRIS, AND OTHERS, INCLUDING CAPTAIN BARRY'S REPLIES WHILE COMMANDING THE "ALLIANCE"

81. BARRY, CAPTAIN JOHN. AUTOGRAPH COPYBOOK OF HIS CORRESPONDENCE. June 26, 1781, to August 10, 1782. In a folio volume, 89 pp., stitched; a few slight blemishes.

CAPTAIN BARRY'S ORIGINAL AUTOGRAPH COPYBOOK KEPT WHILE IN COMMAND OF THE AMERICAN FRIGATE "ALLIANCE" AND INCLUDING COPIES OF HIS CORRESPONDENCE FROM ROBERT MORRIS, BENJAMIN FRANKLIN, AND OTHERS. During the period covered by this correspondence Barry was at the height of his famous career, which was, with that of John Paul Jones, the most important in the birth and early struggles of the American Navy. The letters show with what difficulties Barry had to cope because of lack of funds, supplies, and seamen, and poor co-operation on the part of others.

2.000-

INCLUDING ALL OF BARRY'S ANSWERS TO LETTERS, WITH A COPY OF HIS REPORT TO BENJAMIN FRANKLIN UPON HIS SAFE ARRIVAL IN FRANCE, WITH LAFAYETTE, PAINE, AND OTHERS AS PASSENGERS. In September, 1781, the entire American Navy comprised the two frigates *Alliance* and *Deane*, both laid up in Boston harbor, the first for repairs and the latter mainly for lack of seamen. On September 21, 1781, Robert Morris forwarded to Barry his sailing instructions, which Barry has copied in the present volume. It was impossible for Barry to sail at that time, and, while he was busy repairing and manning his frigate, Lafayette arrived with letters instructing Barry to transport him and others to France. After a great deal of difficulty Barry finally sailed on December 22 and arrived safely in France with his important passengers.

The second period of the correspondence covers his stay in L'Orient, France, and relates to the numerous difficulties and official hindrances encountered. The present record shows Barry's strenuous efforts on behalf of American seamen, and gives evidence of his honesty and fidelity to his duties.

The closing period marks the start of Barry's most profitable cruise, which started from New London on August 4, 1782. Within a few days he had captured two prizes, to which he refers as not being very valuable, adding that he expects to do better. The correspondence ends at this point, but it is interesting to note that Barry did capture six or eight more vessels during this voyage. The last entry in the volume is a copy of George Washington's letter to Barry, and rather strangely Barry has copied the letter with the Washington signature written exactly like the original—a remarkable copy.

[See illustration]

Sir

Port Louis 17 Jany 1782

I have the honor to Inform your Excellency of my safe arrival here with the Alliance in whom Came Passengers the Hon.ble Major Gen.l Marquis de la Fayette, Viscount de Noailles, the Hon.ble Major Gen.l de Pulick, & several other Officers. My Orders is to go immediately on a Cruise till the first of March at which time I am to Return here to Receive your Dispatches, which I hope will be lodged in a safe hand here against my arrival & in Order that I may Proceed Immediately for America. I am sorry that at present it is not in my Power to put part of my Orders into Execution, that is to proceed on a Cruise Immediately having my Ship Chiefly manned with Passengers and French Sailors, the latter I suppose will be taken out of my Ship - if so it is out of my Power to put to Sea - The Marquis

10 L. and the Count de Noaille has Promised me to speak to the Minister for 50 or 60 French Seaman in Order to Enable me to Proceed on a Cruise for 5 or 6 Weeks -

I should be much Obliged to your Excellency to back their Sollicitations, by that means I hope to have it in my Power to Release some of my Poor Countrymen in English Prison.

I am

&c

(Signed) John Barry

His Excellency
Benj.ne Franklin Esq.r

[NUMBER 81]

82. BARRY, CAPTAIN JOHN. AUTOGRAPH MANUSCRIPT LIST. *"Copy of Prize Money advanced at L'Orient. Dec.* 1782". 6 pp., folio; stained, lower edges ragged and torn, affecting some text.

CAPTAIN BARRY'S AUTOGRAPH LIST OF PRIZE MONEY PAID TO MEMBERS OF THE CREW OF HIS SHIP "ALLIANCE", representing advance payments for the crew's share in the prize ships *Brittania, Anna, Kingston,* and *Commerce.* These ships were the last four which Barry captured in what was probably the most successful cruise he made. The voyage started from New London on August 4, 1782, and within six days Barry captured the ships *Adventure* and *Polly.* He then sailed for Bermuda where he took the sloop *Fortune.* From there he set a course for Newfoundland and on the way he took the whaler *Somerset.* Eleven days later, on September 18, he captured a disabled brig whose master informed him that the Jamaica fleet had been crippled by a severe storm during which the armed escort was either sunk or scattered. Barry proceeded to that vicinity and within a short time captured the four vessels mentioned in the prize list.

450-

CAPTAIN BARRY'S AUTOGRAPH COPYBOOK OF LETTERS RELATING TO HIS TRIP TO CHINA, 1787-8

83. BARRY, CAPTAIN JOHN. AUTOGRAPH COPYBOOK. Containing copies of letters relating to his trip to China in 1787-8. In a folio volume, contemporary calf-backed boards.

WRITTEN ENTIRELY IN CAPTAIN BARRY'S HANDWRITING. The letters are dated from December 4, 1787, to January 27, 1789, and refer to commissions to be executed in China for various persons. Some of the letters, which number 23, relate incidents occurring during the voyage, one of which, dated from the Cape of Good Hope, April 3, 1788, states that the ship was leaky part of the way and that lightning struck the mast, damaging the ship to some extent.

1.250-

The trip to China, the first voyage which Barry made after the United States Navy was disbanded, was his only visit to that country.

At the end of the present volume are accounts and copies of correspondence kept by Patrick Hayes, Barry's nephew. These relate to a matter entirely separate from the above China records and apparently the book was given by Barry to his nephew, who used it for his own records. The different entries are dated from January 31, 1793, to August 11, 1798.

ORIGINAL LOGBOOK OF THE SHIP "AMERICA", 1799-1800

84. LOGBOOK. ORIGINAL MANUSCRIPT LOGBOOK. About 115 pp., in a folio volume, original limp boards; binding worn.

THE ORIGINAL MANUSCRIPT LOGBOOK OF THE SHIP "AMERICA", KEPT DURING A VOYAGE TO CHINA AND BACK TO PHILADELPHIA IN 1799-1800. Walter Sims, captain; Michael Hayes (nephew of Captain John Barry), first officer; John Whitesides, second officer; John Brock, third officer.

275-

This manuscript was probably written by Michael Hayes. The first port of the *America* was Lisbon, from which she sailed to Canton, China, and thence directly to Philadelphia. The voyage apparently was smooth, with no unusual occurrences.

ONE OF THE FEW EXISTING ORIGINAL LOGBOOKS OF A VESSEL ENGAGED IN THE EARLY CHINA TRADE WHICH LED TO THE DEVELOPMENT OF THE AMERICAN CLIPPER SHIP.

PRESENTATION COPY, INSCRIBED BY BENJAMIN FRANKLIN

85. [FRANKLIN, BENJAMIN.] A Sermon on Education. Wherein Some Account is given of the Academy, Established in the City of Philadelphia. By Richard Peters. 8vo, original wrappers; backstrip torn and partly lacking, a few slight tears and foxings.

Philadelphia: Printed and Sold by B. Franklin and D. Hall, 1751

125-

First Edition. Presentation copy, inscribed by Benjamin Franklin on the fly-leaf as follows: *"For Mr. Sam'l Austin, One of the Subscribers to the Academy"*. The last eight pages, with separate pagination, were written by Franklin and are signed with his printed initials.

Samuel Austin was the father of Capt. John Barry's second wife, Sarah Austin.

86. KEEN, CAPTAIN WILLIAM JONAS. Manuscript account book. January 14, 1792, to June 25, 1793. About 38 pp., in a folio volume, original limp boards.

The original account book kept by Captain Keen of his various transactions. Captain Keen was a cousin of Capt. John Barry's wife.

20-

CAPTAIN JOHN BARRY'S COPY

87. PENNSYLVANIA. Acts of the General Assembly of the Commonwealth of Pennsylvania, Passed . . . at Philadelphia, August 27, 1793. Folio, original wrappers, uncut, a few trivial stains.

Philadelphia: Printed by Hall and Sellers, 1793

70

First Edition. Captain John Barry's copy, with his signature on the front wrapper.

EARLY AMERICAN HOOKED RUGS

88. A Convivial Threshold Hooked Mat

Semi-oval rug showing a small barque running before a stiff breeze; the whole enclosed within a circle of drinking mugs, the central one of which is prominently marked with a large 'C'. On the outer edge of the rug is a fringed banner boldly inscribed *Welcome Captain & Crew.*

27-

Length, 3 *feet* 4 *inches; width,* 3 *feet*

89. Patriotic Hooked Rug

Large American eagle with outspread wings beneath the inscription *Liberty.* Variegated mauve and tan ground supporting thirteen gold stars. *Length,* 6 *feet* 2 *inches; width,* 2 *feet* 10 *inches*

55-

[NUMBER 90]

90. MARINE HOOKED RUG OF IMPORTANT SIZE

The centre occupied by a large full-rigged clipper ship with all sails set and flag and pennants whipping in the wind. Soft tan and gray ground, with bold old-fashioned flowers worked in naturalistic colors decorating each end of the rug. *Length, 12 feet 3 inches; width, 6 feet 2 inches*

270-

[See illustration]

91. MARINE HOOKED RUG

A central reserve depicts a small clipper ship surrounded by huge icebergs with the rays of a kindly sun showing a narrow opening of clear water; the ship, with all sails set and flying the American ensign, is making a gallant dash for the open sea. A variegated mauve and beige field supports a banderole inscribed *Escape from the Ice.*

Length, 3 feet 10 inches; width, 2 feet 9 inches

40-

92. MARINE HOOKED RUG

A full-rigged frigate, flying the American ensign with a red, white, and blue streamer from the foremast, is shown riding an angry sea against an ominous background. A promise of better weather is suggested by an encircling rainbow and a bordering scroll inscribed *Fair Weather.*

Length, 3 feet 6 inches; width, 2 feet 8 inches

30-

93. Humorous Marine Hooked Rug

55—

The Sailor's Dream. The centre occupied by the figure of a sailor sleeping in his hammock, surrounded by objects of his dream which include *his wife, his ship, friends, home,* and *wealth.*

Length, 4 *feet* 4 *inches; width,* 2 *feet* 9 *inches*

94. Marine Hooked Rug

35—

Centre occupied by a compass worked in black, tan, and cream on a soft blue ground, with a clipper ship at each corner.

Length, 3 *feet* 6 *inches; width,* 2 *feet* 7 *inches*

95. Marine Hooked Rug

85—

Variegated brown ground supporting a full-rigged clipper ship beneath a banderole inscribed *To Captain and Crew* below twin maps of the two hemispheres. *Length,* 4 *feet* 3 *inches; width,* 2 *feet* 10 *inches*

96. Marine Hooked Threshold Mat

22 50

Centred by a lighthouse with radiating beams flanked by full-rigged clipper ships, below which is the inscription *Welcome;* on soft gray ground.

Length, 3 *feet* 1 *inch; width,* 2 *feet* 6 *inches*

Total $517.54 50

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